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The father may drink paiauarú in small quantities, but only if it is sweet; drinking more would make the child a drunkard and would also cause it to cry excessively. Even after the period of restriction the father may not approach his child if he has touched some object that might harm it. At Igarapé de São Jeronymo I was told that the father is not subject to any dietary or other restrictions, provided that he does not touch the child.

The Tukuna, like the Apinayé,[1] believe that the acts of the parents are reflected in their children's health, and vice versa, not only in the period immediately subsequent to birth but also throughout life. Thus, when a sick person submits to treatment by a shaman (pagé) the parents as well as the children must for one week avoid eating salt, peppers, and viscous fish.

Once the umbilical cord has fallen off, it is thrust among the roots of a *pupunheira* tree or, better yet, into a crevice opened by the edge of an ax in the bark of the *tapereba*, since this tree "does not die," even when chopped to pieces. After the birth of a child, the husband avoids his wife for one year, more or less.

Infancy and Childhood

The infant is carried slung across the shoulders in a sling, tipoia (pl. 8, *b*), some ten centimeters wide, which is double, so that the child sits on one strip while the other supports its back. This sling (T., na:-čimi[ᵉ]) was formerly woven of cotton or tucum fiber, or even at times made of tururí bark cloth. Nowadays it is almost always of purchased material.

Amulets protect the child against disease purely by their magical powers. Thus, the child has the skull, minus the beak, of a *miuá* (*Phalacrocorax vigua*) suspended from its neck so that it shall not fall sick of fever. A necklace of certain seeds with a penetrating odor protects it against catarrh; and the claw of a *tatú canastra* (*Chelonicus gigas*), hung from the wrist, guarantees the child's becoming an expert worker, especially a good canoewright. The Tukuna have not the slightest conception of the "evil eye."

If one goes at night into the dark jungle with a nursling, the infant runs the risk of losing the soul from its body. To prevent this, one must whistle and call the child by name. The tree spirits also like to steal children's souls, as do the water demons called dyë'vaë (see p. 119), which threaten it during its bath in the igarapé; for this reason the mother is accustomed to thrust a magic arrow into the bath water. Children less than two years old crying alone attract the shades of the dead (na-čii'), who separate their souls from their bodies. All these circumstances require the intervention of a shaman. The child receives its name on the day after birth, as already described (p. 60). At the age when they begin to crawl, children are subjected to a ceremony called tẹ-ta' ẹẹmat[ị] (paint them), at which they are daubed with red urucú and decorated with feathers plucked from parrots.

Children submit—formerly at the age of two, nowadays at four years or later—to a second festive ceremony called bua tẹ ta bë'ëru (pluck the children's hair), at which the ears are also pierced and boys have the septum of the nose pierced. Today only the hair is plucked—if, indeed, it is not cut with scissors—and the

[1] Nimuendajú, The Apinayé, p. 102.

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dyɔi' Imprisons the Child-eating Jaguar

The jaguar pętĭ' had already killed many children. As soon as he would hear a wailing child, who had been left alone by its parents, he would take the form of the child's mother and carry it away, saying, "Put your nose directly against my anus!" Then he would kill the child by breaking wind and would devour it. dyɔi' assumed the shape of a child. With his carrying sling [tipoia] over his arm, he stationed himself by the side of the path and wept. pętĭ' arrived, took him on his back, and told him to place his nose directly against the anus; dyɔi', however, placed it to one side. The jaguar broke wind repeatedly, but in vain. Each time he ran faster and faster. When he passed a house the inhabitants cried out, "Where are you going with ta-na'tĭ [Our Father]?" Then pętĭ' realized with whom he was dealing and begged him to dismount, but dyɔi' would not. pętĭ' ran again. He entered the underworld through a mountain cavern, constantly begging dyɔi' to let him go free.

dyɔi' ordered pętĭ' to return to the place where they had met. At that place there was a muirapiranga tree that had a smooth hole in its trunk. Through this, dyɔi' thrust both of the jaguar's arms and secured them firmly. From the other side of the trunk pętĭ' grabbed his dance tube of bamboo[a] with both hands and began to sing. He called for the bat to come and wipe his breech. Other demons of the Jaguar clan arrived and gave him food. At times even today one may hear their racket in a place called naimə̈'kĭ, on the left bank of the Igarapé de São Jeronymo, in a patch of second growth next to the abandoned *fazenda* of the Tukuna Tiberio Tuyuca.

baia' (dyɔi') and the ba'ə̈ Demons

baia' went hunting, leaving his wife and three children at home. A ba'ə̈ demon came along, carrying arara tucupy *fruits*, and passed the house. When the woman saw him, she thought, "If he would only give me those *fruits*!" The ba'ə̈ read her thoughts at once and asked her to lie with him. Observing that he had no penis, the woman thought, "What in the world can he want with me?" Again the ba'ə̈ divined her thoughts and, stepping to one side, shouted, "nɣɔni'kę nɣɔpenai"kę u:!" And at once his penis appeared, which was this long [1 m.] and this thick [a handbreadth]. The woman died of the intercourse. The ba'ə̈ devoured her and threw the bones to the edge of the clearing; only her empty skin remained.

The ba'ə̈'s sister arrived. The demon ordered her to sit by the side of the door and covered her with the dead woman's skin. Then he went away; but not very far from the house he climbed a tree from which he could see anyone passing by. baia''s eldest son, who had seen everything, went to meet his father on the path; however, the latter already knew what had taken place. With his blowgun he went to the tree in which the ba'ə̈ was sitting and shot one poisoned dart after another at him, but the demon only murmured, "itĭkę na"i nu"u"!" ["How many deer flies!"]

Then baia' uttered a magic formula beneath his breath, so that the demon would let slip the secret of how to kill him, and in fact the ba'ə̈ did say, "Don't you know how I may be killed? The white mould on açahy *fruits* will kill me at once!" baia' went to search for açahy *fruits*, tipping his darts with their white mould; then he again shot and struck the ba'ə̈'s foot. At once the foot began to melt like hot resin, then the leg, and then the other leg, the body also, and the arms. The pieces dripped down to the ground, and the ba'ə̈ said each time, "There goes my foot! There goes my leg!" and so on. Finally, his head also melted.

baia' returned to his house and asked the woman [the ba'ə̈'s sister], "Your relatives are numerous!" "Yes," she replied. "What is the drink that they like best?" "They like a drink made of wild-chocolate *fruits*." Then baia' said, "Wild chocolate!" and at once a great quantity of this *fruit* appeared.

The woman broke up the *fruits* and filled the jars with the beverage. Afterward he ordered her to go invite all her kin, and they arrived late that afternoon. They had human shape, but large faces and thick noses. They drank and got drunk. After midnight, baia' ordered the woman to take his youngest son to the plantation and pluck his hair, but told her to pluck the hairs out one by one.

As soon as she had gone, baia' told his two older boys to thrust their blowguns through the wall, and shut the house. Then he transported himself through the air to the place in the east where the

[a] Ceremonial object of the Jaguar clan, a thick section of bamboo 3 m. long. See p. 45.

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dyəi' Paints the Uaricána

dyəi' had invented the uaricána of paxiubinha wood for the hair-plucking festival of the boy Tɣku-kjrə', painting it red with carajurú [*Arrabidea chica*]. One of the immortal companions, I don't know which, criticised the painting. "How should I paint it, then?" asked dyəi'. The other explained, "At the headwaters of the Igarapé de São Jeronymo there is a high bank with clays of all colors. It is soft, but you must not touch it with your hands; remove it by thrusting your blowgun into it so that the clay sticks in the bore!" 539

That very evening the two transported themselves to the spot mentioned, where dyəi' thrust his blowgun into all the clays of different colors, each time to the depth of a handbreadth. On returning home, he reamed the clay out with a cleaning rod, and then painted the uaricána anew.

The taboo which surrounds this instrument is concentrated in the appearance of this paint." [184]

The Present Status of dyəi' and e'pi

At last dyəi' and e'pi decided to part, and so they went away—dyəi' to the west and e'pi to the east. But dyəi' could not readily find the west, and at night he secretly reversed the earth so that e'pi remained in the west, while he himself remained in the east. No one ever saw dyəi' again.

A long time ago a Tukuna journeyed to the rising sun, where he arrived at dyəi''s house. He entered but did not succeed in seeing dyəi'. Wherever he looked he saw only his own image, because the walls of the house were made of mirrors. dyəi' sent word for him to go back, since he did not want to see him nor did he wish to be sought out.

Probably this tale has as its underlying basis the visit of some Indian in the mirrored salon of some governmental palace where he was denied the audience requested of the governor. [177]

Version collected in 1929.—In connection with the tale related above "Captain" Felix in 1929 brought to my attention the following episode.

Later, the two brothers began to quarrel and argue over the division of the world, disputing which of them should receive the east and which the west. ipi demanded absolutely that he should go down the Solimões (east) and left for that region with his followers; but while he slept, dyəi' turned the world about so that ipi and his people remained in the west, whereas dyəi' and his people remained in the east, as he had wished. dyəi' lives in the land of the rising sun, beyond the the sea, in a place called mu'ruapi. agutapa and tëëarlui are with him, also, but no mortal can ever reach there. In ancient times a few came close enough to see mu'ruapi from afar, but when they came nearer, everything turned into flowering bushes.

On the left bank of the upper Igarapé de São Jeronymo, almost two days' canoe trip above the farthest Tukuna settlement, there is a very old plantation. Calixto daueru'kj used to call this place bu-ë (from bu, child) because it was believed to have once been the dwelling of ŋu'/tapa, where dyəi', e'pi, and their sisters appeared in this world. Generally, however, the Tukuna call this plantation taivegj'ne, which was the name of dyəi''s house. According to the Tukuna, one may still see there the remains of very ancient posts belonging to the house and to the fence with the platform upon which the brothers waited for the jaguar that had devoured ŋu'/tapa. 773 778

The place where the two caught the giant caiman was also pointed out to me. Not far above this spot the Igarapé vərë-kj ("Girl Creek") empties from the right. There in ancient times the celebrants of a puberty ceremony once took the virgin to her bath after the depilation, as was the custom. When she dived into the

[184] See legend, "təə'ëŋa and the Breaking of the Uaricána Taboo."

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773 shallow water she disappeared forever without a trace. No one ever learned what
778 became of her; undoubtedly the immortals carried her off.

Another girl, at the close of her puberty celebration, declared that she wished to move away from where her parents lived because there she felt a weight pressing on her head. They moved with her to a mountain range where they entered the underworld, but the girl declared that that did not suit her either. Accordingly, they left for dyɔi''s abandoned plantation and entered the house through the floor, just as if they were crawling in beneath a mosquito bar. The girl thought it pretty and asserted that she was satisfied since she no longer felt the weight on her head. She is still there today with her festive companions.

Below taivegi'ne there also empties from the right the Igarapé ë'varë. At its source stands e'pi's house, which bears the name of dë'i. There tẹku-ki̱ra', son of e'pi, still lives today in the company of many other immortals. Sometimes on a night of full moon one may hear, very far off but yet clearly, the sounds of their merrymaking, but no one ever succeeds in reaching the place. An old Tukuna named Miguel, who for many years was the last inhabitant of Igarapé de São Jeronymo, attempted it once, but in vain. After Miguel another Indian I knew, Cazemiro, tried it again but got drunk, lost his bearings, and finally returned. The Indians are convinced that the immortals will punish with madness anyone who dares to break the taboo of this creek. They believe that dyɔi' and e'pi left the hook, with which they angled for the first men, in the water back at the mouth of the ë'varë; there it was transformed into snakes and rays which guard the entrance. The mouth is now overgrown with vegetation.

The Origin of Old Age and Death

773 This first race of men which dyɔi' and e'pi fished for is called ma:'/gi̱ta (from ma:'gi̱, "to throw something from the tip of an elastic wand," and ta, plural suffix) or i̱i̱'ne (the immortals). They do not die as we do; their descendants, the yuna'ti (mortals), however, live even today in an enchanted state in the region where they were created, or far away to the east with dyɔi'.

539 The difference [between the immortals and mortal men] arose in ancient times through the error of a girl who was in seclusion for her puberty festival at the time when dyɔi', in the company of the immortals, called for everyone to follow him. The girl did not answer, but shortly after, when the spirit dya: [Old Age] was announcing his coming with shouts of "Vavi'-vavi'-vavi'! eu'i' dya: u:!" she responded, "May dya: come!" dya: entered her cell and, pulling at his hair, stripped off his own skin. Then he took off the girl's skin in the same way and exchanged them. He himself was transformed into a youth, and went off, whistling on his fingers. The girl remained an old, decrepit woman, without strength even to stand up.

Very early in the morning her mother called her, "Daughter! Sweep your cell!" She obeyed, sitting on the floor and slowly pushing before her the açahy-leaf container holding the rubbish. The mother urged her to hurry and finish the chore before the inhabitants of the house should awaken. At last the mother peered into the little room and saw in place of the girl an old crone with a wrinkled skin. The festival was called off, and since then men grow old and die.

There is another story of a vərë-ki̱ who responds to the immortals' call:

The Origin of the Lunar Aureole

A virgin was in her seclusion cell. Suddenly, she heard immortals entering the house, walking without touching the ground with their feet, and calling, "Vavi'-vavi'-vavi'! eu'i' i̱i̱'ne u:!" She